EXHIBITION GUIDE

Collective Visions

Celebrating 25 Years of Photography

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November 7, 2025 – May 10, 2026

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49. CANDIDA HÖFER
born Eberswalde, Germany, 2001

Universitätsbibliothek Helsinki VII, 1979

chromogenic print
Gift of Barry Campbell & Debra Grobstein Campbell, Henry M. Campbell, and Jeffrey & Lesley Campbell, 2012
2012/102

In response to the grand architectural detail and balanced formal composition in Delmaet's photograph, I looked to the Düsseldorf School, known for its neutral, objective style and focus on the built environment. I chose Candida Höfer's *Universitätsbibliothek Helsinki VII*. Both photographs allow the viewer to contemplate architecture itself without distraction, emphasizing architectural rhythm, balance, and clarity. The culturally significant interiors capture our collective intellectual heritage.

–**Jane Halverson**, art therapist; former Member, AGO Photography Curatorial Committee

50. VOLKER SEDING
born Berlin, Germany, 1943; died Toronto, Ontario, Canada, 2007

Malay Tapir. Brookfield, Illinois, United States, 1985

from the series *Captive* (1985–1992)
chromogenic print
Gift of the artist, 1999
99/723

I chose the work of Volker Seding for its striking beauty and contemplative examination of the complex relationships people cultivate—both with other living beings and through the architectural structures we build. In this image, a Malayan tapir sits upright, enclosed within the rhythm of rigid vertical lines. The photograph pulses with such intensity that the hum of the artificial light seems almost audible, further entrapping this unique creature within its surroundings.

–**Sanaz Mazinani**, artist, educator, and curator

51. HAROLD EDGERTON
born Fremont, Nebraska, United States, 1903; died Cambridge, Massachusetts, United States, 1990

Gus Solomons, 1960

gelatin silver print
Gift of Rose Baum and Family, David Feldman, The Menkes Family, Shabin and Nadir Mohamed, Marc and Alex Muzzo, David Ross, Felicia Ross, Gretchen Ross and Victoria Ross, 2021
2021/935

Freedom begins with distinct syncopated rhythms from *within*.
In a chain reaction, the body follows a path towards possibilities.
Moving forward with elongated strides.
An elegant display of expansion and contraction.
Movement quietly reveals the fragility of confinement.
Illuminated paths emerge through hairline cracks.
Relentlessly pushing towards liberation.
A visual vernacular to behold.

–**Valencia Sipes**, Film + Photography Preservation and Collections Management student, TMU; Council for Canadian and American Relations intern, AGO Photography Department, 2025

52. DAVID HLYNSKY
born Bethlehem, Pennsylvania, United States, 1947

ELIZABETH CHITTY
born St. Catharines, Ontario, Canada, 1953

Winter: Sowing Seeds, from the performance *Lake* (1990)

chromogenic print
Gift of Elizabeth Chitty, 2022
2002/7104.2

Edgerton uses light to explore movement. Here, the man's body is perfectly in focus. His physical strength and beauty in contrast to the unexciting background. Hlynsky also uses light and focus to explore movement, but here it's much softer. The figure—only partially in focus—is framed in light. There's something about the hands as well. In both pieces the movement and performance seems to be starting from their hands.

–**Jen Grant**, Member, AGO Photography Curatorial Committee

53. JAKE PETERS
born Haifa, Israel, 1952

Annie Huckle – Flowers, 1978

folio 28, from the *Lindsay Kemp* portfolio (1978/1985)
silver dye-bleach print, typed text
Gift of Robert Sirman, 2024
2024/604.28

In Jake Peters's 1978 photograph, a performer from Lindsay Kemp's pantomime *Flowers*, reclines with an arm aloft, their pose at once languid and commanding. The body itself becomes theatre: queer, excessive, defiant. Peters captures performance as a fleeting trace, a moment where gesture suspends time and desire unsettles the ordinary.

–**Elspeth H. Brown**, Professor of History, University of Toronto

54. MAKER ONCE KNOWN, AMERICAN OR CANADIAN
Active mid–late 1800s2

Portrait of baby in white, 1870s

tintype
Anonymous Gift, 2009
2009/120

Selected by **Chris Curreri**, artist

W.A. 1662
QUO NON ASCENDAM
2020

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QUO NON ASCENDAM

2020

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Warwick Academy

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PRINCIPAL

Where does one start when asked to write a summary comment about the 2019-20 academic year. It has been quite a year! I will start by saying that this it has probably been one of the most successful years in our history whilst at the same time being one of our most challenging.

We started the year launching our new strategic plan to capture our next five years of ambition. This was followed with a campus closure due to Hurricane Humberto; little did we know what was on the horizon. Our focus then shifted to preparing for the arrival in March of seven evaluators to perform our Council of International Schools (CIS) accreditation visit - a first in Warwick Academy's history. This visit was the conclusion of three years of work and allowed us a deep dive into what we do, and to ensure that we do what we say we do. Not 24 hours after the CIS evaluators left Bermuda we were implementing a school wide move to remote learning and closing the physical campus for what turned our to be a long three months To end the academic year we then made the decision to welcome students back on campus and start physical schooling before heading off into the summer holiday.

Terms like 'unprecedented', 'new normal' and 'fluid situation' are now part of our vocabulary and each evening we tune into the Covid-19 media conference to follow Bermuda's progress. During the shelter in place we were reminded of the the importance of family, friends, our physical & mental health, how slowing down is not a bad thing and how we need to be around others.

As a school we embraced one of our strategic themes in being a private school with a public purpose by supporting our community. The Bermuda Regiment stationed soldiers at school, we manufactured face shields and donated masks to organisations in need of PPE and loaned our new school bus to service front line workers moving around the island.

We were forced to innovate and moved into Microsoft Teams and SeeSaw lesson environments online, recorded assemblies, conducted our Graduation Ceremony by visiting each Year 13 in our school bus, ran online PE lessons keeping everyone fit, held quiz evenings and scavengers hunts to keep our community together - and the list goes on. This forced innovation has allowed us to do things we had not thought of before and, importantly, many of them will stay with us into the future.

The George Floyd and #BlackLivesMatter events in the USA, around the world and in Bermuda allowed for much introspection. As a school we continue to embrace diversity and stood strong with our colleagues, students, parents and alumni and make it clear that #BlackLivesMatter.

In true Warwick Academy spirit and with time honoured hard work we achieved much this year. We are well placed to take on what next year may bring, to help our community through the tough times ahead and to ensure that our students have the best possibly chance to achieve their dreams.

I thank our staff for their efforts, our students for their resilience, parents for your support and alumni for doing us proud.

Quo Non Ascendam

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Julia Ferguson

Melissa Ferreira

Dustin Ferris

Jill Finnigan

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Sherraine Fleming

Karen Floyd

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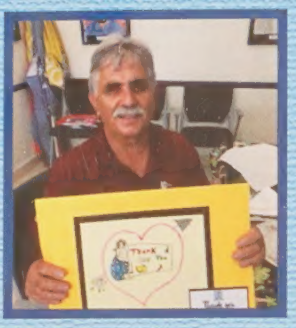

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